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grouped about the same root" (page 199). What would he call *winden*, *Gewinde*, *Windung*, *Windel*, *windig*, *Gewand*, *Wandel*, *wandeln*, *wandelbar*, *wandern*, *Wanderung*, *Wanderschaft*, *überwinden*, *wenden*, *gewandt*, *Wende*, *(Braten)wender*, *auswendig*, *Notwendigkeit*, etc., etc? And how many languages could stand the following rigid test, as a condition *sine qua non* of retaining membership in the Indo-European community, "Si par hasard on manquait de toute donnée traditionnelle sur le vocabulaire germanique, on serait bien embarrassé pour expliquer même les plus archaïques des textes germaniques en s'aidant seulement d'un dictionnaire étymologique des anciennes langues indo-européennes" (page 206).

We are obliged to conclude that Professor Meillet's theory to the effect that the specifically Germanic innovations spell such decisive deterioration as will effectually read their dialects out of the Indo-European system of languages, has for the nonce left him face to face with an extremely disconcerting *impasse*.

ALEXANDER GREEN.

*The Johns Hopkins University.*

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*The 'Ad Deum Vadit' of Jean Gerson.* Published by DAVID HOBART CARNAHAN, from the manuscript Bibliothèque Nationale, Fonds Fr. 24841. (University of Illinois Studies in Language and Literature, Vol. III, No. 1). Urbana, 1917. Pp. 155.

Jean Gerson, the "Doctor Christianissimus," is a mere name to most students of French literature. His sermons, perhaps the most remarkable preached in France in the later Middle Ages, are accessible only in rare and unsatisfactory editions. A case in point is the *Ad Deum Vadit*, his sermon on the Passion, preached before the French court in 1402. Hitherto we have had a bad Old French text of 1507, an inaccurate Latin translation of 1515 (thrice reprinted), and an inadequate modern French version of 1874. Professor Carnahan consequently deserves our gratitude for his careful edition of the sermon. It is now easy to form an idea of Gerson from one of his most typical discourses. The reader who does so feels that the *Ad Deum Vadit* is the utterance of a great soul. It has power and life. Despite *longueurs* and

artificialities, the profoundly religious spirit pervading it leaves a deep impression.

Professor Carnahan's introduction gives an account of Gerson's life and works, particularly the *Ad Deum Vadit*. Some interesting but hardly convincing suggestions are made (pp. 16 f.), as to Gerson's reasons for being interested in Saint Joseph, the hero of his *Josephina*, a narrative in Latin verse. There is a painstaking analysis of the characteristics of Gerson's style;<sup>1</sup> one misses a systematic treatment of the language of the sermon.

The text is a painstaking reproduction of the contents of ms. 24,841 (A). Significant variants are noted from three other mss. of the Bibliothèque nationale (*fonds français*), 990 (B), 448 (C), and 19,397 (D). Erroneous readings of A are occasionally corrected from the other mss. The choice of A seems justifiable; more detailed discussion of its differences from the other mss., however, would have been welcome. Such a situation as that in l. 1257: A *classelier* (<\**clavicellarius*, "turnkey"); B *clersselier*; C *clavier*; D *chancelier*, illustrates the merits of A. A also tends to preserve certain traces of Old French declension which disappear in the other mss., cf. ll. 1457, 1567, 2226.

In other cases, however, the readings of A seem less satisfactory. L. 412 a line omitted in A because of the repetition of the word *compassion* is relegated to the notes; it deserves a place in the text. Other errors, likewise due to homoeoteleuton, escape correction in ll. 829 and 1936. A, in general, tends to abridge; the words rejected in ll. 831 and 1047 are further cases in point. In l. 1367 the *loyé* of B or *lié*, *lyé* of C, D, is preferable to the *logié* of A (cf. John, xviii, 24). The strangely discordant variants in l. 725, A: *Anne, qui estoit ou lieu de Cayphe*; B (omitted); C *estoit serouge de*; D *estoit sire de*, and in l. 1108 A: *Anne, qui est ou lieu de Cayphe*; B C *estoit serorge*; D *estoit compaignon*, inclines one to think Gerson may have written *sire* (as in D, l. 725), or some other form of the same word,<sup>2</sup> a correct translation of the *socer* of John, xviii, 13.

<sup>1</sup> To the plays on words listed on p. 26 should be added ll. 95-96: *Au deable . . . Adieu*; and ll. 1253-4: *qui paravant pecha, et depuis prescha*.

<sup>2</sup> Cf. Körting, § 8835, and Godefroy (*suire*, 2), whose quotation from Greban's *Passion* (l. 19335), referring to *Anne, son suire*, is interesting. It is worthy of note that the three most important mss. of Greban read, not *suire*, but *sire*.

The punctuation is occasionally open to criticism. Thus l. 546, omit comma between *truans* and *bourreaux*; l. 760 should read: *Approchez cy! Ce n'est il pas! C'est il!* ll. 970-1: *Qui les en-cerchera? Qui ne les doubtera?*; l. 1005, comma after *goufres*; l. 1470: *A Dieu s'en va Jesus; ycy. . .*

The glossary is in general adequate. There are slight slips now and then. *Garçonaille*, "crowd of flunkies," should be "ruffians"; *nonpourquant*, "notwithstanding, however," should be "nevertheless, although"; *pourmainement*, "journey," should be "leading, conducting"; *vorage*, "voracious," should be "abyss." The forms cited under *finir* should be listed under *finer*; *raisoit* (2798), assigned to *raye* "to radiate," is really derived from *raissir* (cf. Godefroy, *reissir*). *Estendue*, "stretching" (l. 2661), is omitted, *inter alia*.

Professor Carnahan has given us a useful edition of an interesting sermon. We have comparatively few adequate editions of prose texts of the fifteenth century, the period of transition from Old French to Modern French. Consequently, it is to be hoped that he and other American scholars will edit other unpublished works of the time of Froissart and Commynes, of Christine de Pisan and Jeanne d'Arc.

D. S. BLONDHEIM.

*Johns Hopkins University.*

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*Friedrich Rückert als Lyriker der Befreiungskriege.* By H. W. CHURCH, Ph. D. G. E. Stechert & Company, New York, 1916.

In the 'Vorwort' of his dissertation Dr. Church states the aim, or rather aims, of his study. He would show Rückert's development as a man and as a poet of liberty lyrics during the wars of liberation; give the material in question in a clearer and more readable form than ever before; cast a glance upon the soul of the German people of a century ago; sketch the talents of the better-known poets of freedom, and discuss, with the help of his own confessions and those of his friends and acquaintances, as well as with the aid of a brief study of his war lyrics, Rückert's relation to life in general and his fatherland in particular. On the whole, quite an ambitious scheme for a doctor's thesis of about one hun-